

HAYDON'S VIEWS AND OPINIONS.*

Public Taste.—The people of Britain are often blamed for not having taste for this style or that. First they are told, they have no taste because they perceive the extravagance of the German school; then they have no taste because they abhor the false view of nature in the French school; but you never find them having these objections to Titian, to Raffaele, or the Greeks. Believe me, to me these are evidences that my countrymen are organized to receive true impressions from nature, and not false ones; I believe the people, and know them to be in advance of the production; and if our statesmen would back their sympathies for good works, we should soon see productions which would put a stop to this calumnious and offensive censure.

West, Fuzeli, Flaxman, and Stothard.—Never were four men so essentially different as West, Fuzeli, Flaxman, and Stothard. Fuzeli was undoubtedly the mind of the largest range;—West was an eminent *macchinista* of the second rank;—Flaxman and Stothard were purer designers than either. Barry and Reynolds were before my time, but Johnson said, in Barry's *Adelphi*, "there was a grasp of mind you found no where else;" which was true.

Imitation.—I hope I have impressed you all with this leading truth, viz. in an imitative art, the knowledge of how to imitate is as important almost as how to invent; and the man who affects to despise the means to imitate, does not see farther than the great men before him, but not half so far. It cannot be too often repeated in the British school, that none of the elements of design must be neglected; if you cannot draw, or colour, or invent, or light and shadow, or compose, you are not a painter, and never will be entitled to the name. The great men before us did not obtain their fame by such conceited folly; and if such folly be not held up to eternal reprobation, it is a disease which will return like any other epidemic tendency, till entirely branded out of the art.

Discontent in Artists.—This disposition to hope for the future, regret the past, and despise the present, is innate in human feelings; and has always been the characteristic of men whose imagination predominated over their reason in all things. No genius was ever encouraged to the full extent of his own desires, and all men attribute their failure, or their obscurity to every other cause but their own want of conduct, their own want of talents, or their own deficiencies of understanding. The seeds of discontent must ever exist in a nature which lives for ever in a vain struggle to realize the visions of an unlimited conception! What, after all, were the chambers of the Vatican?—the Sistine Chapel?—or the Lesche at Delphi, with what their great inventors could have done, or did imagine, in a state of being unlimited by space, unchecked by the depravity of crime, the feebleness of disease, or the wretched limitations of a miserable earth, but twenty-four thousand miles in circumference?

High Art in England.—The people are decidedly alive to the importance of grand art here in England, and have always crowded to where any grand works of art are to be seen; but the enthusiasm of the people has never been seconded by the state; and the great works successively produced these last fifty years, which have rescued the country from the stigma of incapacity, are hidden from the public eye after the first ebullition, rotting, forgotten, and neglected, till a new season, and a new subject, a cow with two heads, or an ass with three legs, obliterate the recollection of either. Within my own time, works of all classes of art, which, if collected in one gallery, would inevitably set British art in its true colour before the world, have been shewn and decayed. In fact, I am quite correct in stating, that in no two schools in Europe could an equal number of works be shewn, with all their faults, containing so much genuine and native excellence; and yet, owing to our want of a local habitation, a native resting-place for the *élites* of our productions, we have no decided character in Europe, and, till we have such gallery, we

never can. Every illustrious foreigner goes away with contempt, on the whole, for the genius in England in the arts; when at this very instant there are works in cellars, or lost in the obscurity of private collections, which, if centralized in a National Gallery, would place English art for ever on a basis of the proudest hope; and prove, if such were her productions in spite of her obstructions, what might reasonably be expected from a condition of liberal and annual state support. It naturally occurs to every foreigner, what is the reason? The reason is naturally found in the various influences of our social condition. To the various number of our influential societies, each acting on the other, and all combined, like Freemasons, to assist each other, in opposition rather to all independence of thought, or abstract principles of conduct, than in support of it.

NOTES IN THE PROVINCES.

THE tenders for the erection of the Warstone cemetery chapel, cloisters, and other buildings, of the Church of England Cemetery Company, were examined on Tuesday week, according to *Aria's Birmingham Gazette*, and the successful competitor was declared to be Mr. Barton, of Lambeth. The other works at the cemetery have been carried on as rapidly as the late severe weather would allow, and the completion of the whole establishment towards next autumn, is anticipated. "The style of building," says our authority, "is Gothic, and what is termed the decorated English, but with a strong tendency, in its profuse ornaments, to the florid, or perpendicular style of the 14th (15th) century. The building itself is cruciform, and consists of a chapel, with a long range of open cloisters running north and south, and a tower and lofty spire projecting in front from the centre of the cloisters. The length of the chapel, &c., from east to west, is about 90 feet; the cloisters, from north to south, upwards of 150 feet; and the height of the tower and spire 116 feet. Below these buildings are a crypt, and a range of catacombs for the reception of corpses, and a tunnel communicating with a double row of circular catacombs. On the west front the main buildings will be of white Derbyshire stone; and the circular catacombs in front of red sand-stone, in keeping with the nature of the ground in which they are made. The cloisters are pierced on the west side with highly decorated windows, but have the east wall blank, for the reception of monumental tablets to the memory of the dead. The levelling and preparation of the ground are now nearly complete, and ready for planting, as soon as the weather permits."

Among other improvements talked of, as likely to be carried out in Dorchester, is that of a new street, to throw open the hospital from the County-hall, by the removal of the dilapidated property opposite; and the building of a fashionable crescent, to be called, "Colliton Crescent," with a north-west view of the scenery around.—The Earl of Verulam has given the munificent sum of 1,500*l.* towards the endowment and building of the proposed new church at Lavistock-green, St. Albans. His lordship has also given a piece of land as the site for the church.—At Bristol, meetings of operatives and of rate-payers have resolved to recommend the town council to postpone all furtherance of the Street Improvement Bill, until the dock question has been pushed onwards to a settlement in the anticipated negotiation between the Dock Company and the Free Port Association; means for completing which would require to be provided by the citizens, while it is admitted that the contemplated improvements,—one of the first of which is the formation of a new street from Bristol bridge to the railway terminus, a sort of Bristol Piccadilly, will in all occasion an expense of 3,000*l.* a year, which it would be inconvenient to incur simultaneously with the raising of the anticipated resources necessary for the Free Port Association scheme. And besides, as observed at one of these meetings, "a lunatic asylum, to be erected at an expense of 20,000*l.*, was hanging over their heads."—A "Bristol and Bath Economic Conveyance Company," announces the not now altogether unprecedented advantage of transit for the million at one penny per mile, by omnibuses, or, rather, by omnibi, as classical reporters, by a somewhat

singular sort of double plurality, prefer to term it.—A separate article on "Liverpool" appears in our present impression.—The solicitors' bills for obtaining the Bury Improvement Act alone amount to the sum of 3,695*l.*—A sanitary committee has been appointed at Doncaster to discuss the subject of the sanitary condition of the town.—The sewage of Aberdeen is valued at 300*l.* to 400*l.* per annum, and doubtless, under the economical superintendence of sawage or chemical manure companies may be made worth a great deal more. Arrangements are being made for its application to agricultural purposes.

NEW ROMAN CATHOLIC CHURCH IN SHEFFIELD.

A CHURCH of considerable size and pretensions, dedicated to "S. Marie," is about to be built in Norfolk-row, Sheffield, from the designs of Messrs. Weightman and Hadfield, of that town. The *Sheffield Times* gives an engraving and description of it, from which we learn that the plan consists of a nave and aisles, a transept, a chancel with two side chapels, and a loft at the south side, in the transept aisle, for the organ; a second aisle on the north side of two bays for a requiem altar, and a tower, in which will be placed the font and baptistery. There will be an entrance porch at the south side, in Norfolk-row; and there will be a portal near the transept for the clergy and church officials. There will also be entrances at the west end and north side. A large vestry will be placed at the south side, east of the transept; and a cloister will be formed from this part of the building to connect it with the church.

The dimensions of the church are to be as follows:—

	Feet.
Length of the nave to the chancel arch..	105
Width, including the aisle	61
Transept, from north to south	85
Chancel up to the arch	40
Whole length of the church, from east to west, externally	154
Whole width, with the transepts	92
Height up to the ridge of the nave	60
Height in the aisles	20

The architectural style of the church is designed after the cross church of Heckington, in Lincolnshire, a specimen of the decorated style.

The south part, towards Norfolk-row, is very interesting. The tower, which stands at the south-west corner, is buttressed in stages with canopy heads, having windows in the south side to light the baptistery. In the next stage is a tabernacle and statue of the Virgin. The next stage has four windows of two lights for the belfry story.

The tower is crowned with a coronet and battlements, and has four hexagonal pinnacles, crocketed and engaged to the spire, with an opening through the *arc boutant*. The spire has crocketed openings in alternating stages, and is surmounted by a cross and weathercock. The total height, from the pavement in Norfolk-row, is 200 feet.

The south porch has canopied buttresses, with niches for the four Doctors of the Church. The parapet is panelled in wavy lines. The gable will be surmounted by a cross. The doorways will be moulded, and the porch will have stone seats. The south aisle has two windows betwixt the porch and transept, separated by a buttress, niched for a statue of S. Paulinus, first archbishop and apostle of Yorkshire. The transept will have a four-light window. The chancel window will have seven lights, the head filled with tracery. It is intended to represent the principal events of the life of the Virgin in stained glass. The clerestory will have large three-light windows. The north side of the church, though not much seen, will be properly carried out in all details; and the same remark applies to the west end, in which there will be an entrance doorway deeply splayed, and a window of four lights rising into the gable.

The north entrance doorway will be under the second window of the north aisle, running into it, having a sunk niche and bracket for a statue of S. Michael.

The chapel on the north-east side of the chancel will be for the reservation of the sacrament. A turret stair ascends from this chapel to the rood loft, and it is crowned with a crocketed spire for the angelus bell.

* Lectures on Painting and Design. By B. A. Haydon. Vol. II. London: Longman and Co. A volume of great value and interest.